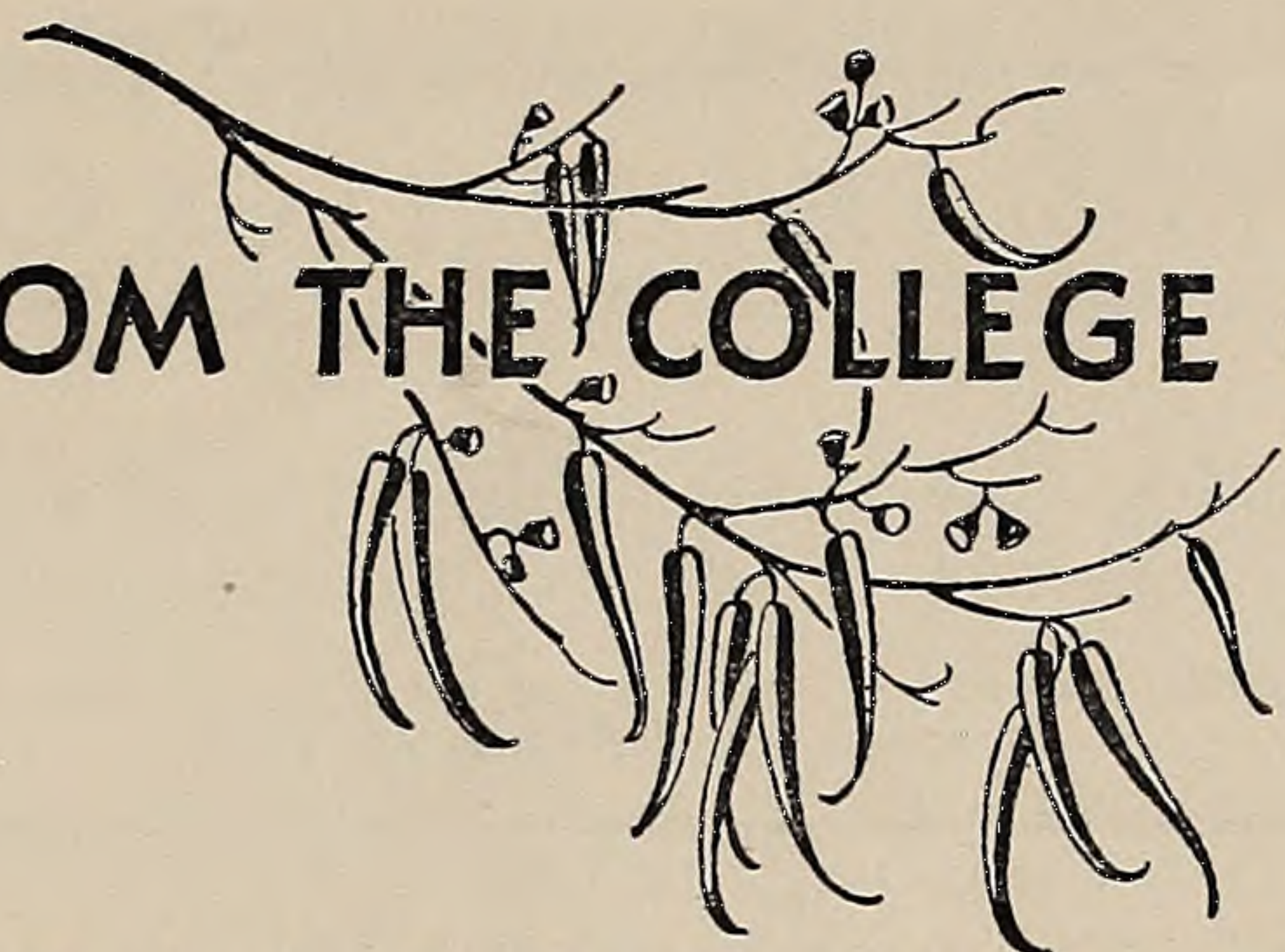


LEAVES FROM THE COLLEGE CALENDAR



February 21, 1934

MILLS COLLEGE · CALIFORNIA

THROUGH THE SEASON

Wednesdays and Sundays, 2:30-5:00 p. m.—Exhibition of Primitive and Oriental Books and Specimen Leaves from Early Printed Books, *The Bender Room of the Library*

Wednesdays and Sundays, 2:00-5:00 p. m.—*Main Hall of the Art Gallery*, until February 28, Photographs by Leading American Photographers; March 4-24, William Morris Centenary Exhibition; *Print Room*, Water Colors by Phil Paradise; *Sill Room*, Browning Memorabilia.

DAY BY DAY

February 21—March 7

Wednesday, February 21

- 11:00 a. m.—Assembly, *Lisser Hall*—Professor Howard E. McMinn
Hunting for California Native Shrubs (Illustrated)
4:00 p. m.—Lecture by Lilius Mackinnon, *Musical Memory*
8:15 p. m.—Parlow-Penha Piano Quartet, *Concert Hall*
(Off-campus guests: \$1.00)

Sunday, February 25

Services at 11 a.m. and 7:30 p. m., *College Chapel*

Wednesday, February 28

- 11:00 a. m.—Assembly, *Lisser Hall*—The President of the College
Educational Organization Adjusts Itself to the Emergency
8:15 p. m.—Student Recital, *Concert Hall*

Thursday, March 1

- 8:15 p. m.—Lecture by Edward Davison, *The Secret of Poetry*
Hall for Chamber Music

Sunday, March 4

- Opening Day, William Morris Centenary Celebration
Services at 11:00 a. m. and 7:30 p. m., *College Chapel*
3:30 p. m.—Recital by Pupils in the Training School, *Ensemble Room*

Monday, March 5

- 8:00 p. m.—Meeting of the Mills College Community Forum, *Science Hall*
Speaker: Francis H. Herrick, *Recent Events in Austria*

Wednesday, March 7

- 11:00 a. m.—Meeting of the Associated Students, *Lisser Hall*
8:15 p. m.—Parlow-Penha Piano Quartet, *Concert Hall*
(Off-campus guests: \$1.00)

LEAVES FROM THE COLLEGE CALENDAR

PUBLISHED BY MILLS COLLEGE, CALIFORNIA

SERIES 4

NUMBER 9

Leaves from the College Calendar is published twice a month for officers and friends of the college. Subscription price is 25 cents a semester, 50 cents a year.

Entered as second-class matter September 26, 1930, at the post office at Mills College, California under the Act of August 24, 1912

EDWARD DAVISON—POET AND SCHOLAR

Edward Davison, born in Scotland in 1898, has already crowded a long life into his thirty-four years. He spent a hardy childhood on the English North Sea coast. In 1914, at the outbreak of war, although then only a boy of sixteen, he enlisted in the British Naval Division as an ordinary seaman. He served at first in the same force as the older Cambridge poet, Rupert Brooks. The Armistice found him an officer in the Naval Intelligence Service and his poetry had already appeared in the leading English periodicals. Following the World War he spent three years at St. John's College, Cambridge, of which he is an M.A. As an undergraduate he edited *The Cambridge Review*—the oldest of the English university magazines—and became a leading debater of the Cambridge Union Society. His first volume of poems was published in London during his freshman year and was followed by a second in 1922. In London, after graduation, he edited *The Challenge*, a weekly review of politics and literature, for two years before he was appointed General Manager of *The Guardian*. Mr. Davison is the author of a half-dozen books of verse. He comes to Mills College as the guest of Mrs. M. C. Sloss, a member of the Associate Council.

THE WILLIAM MORRIS CENTENARY CELEBRATION

William Morris, the centenary of whose birth is being celebrated at Mills College during the month of March, created for the English-speaking world a new appreciation of the major and minor arts of life. During his sixty-two years he mastered a score of crafts and wrote as many volumes of poetry, romance and social theory. His crafts were widely admired and his writings reprinted again and again, yet neither of these facts constitutes his most significant contribution to his own and succeeding generations. His lasting contribution consists in the fact that his practice and theory caught the imagination of both Europe and America and quickened a succession of experimenters in handicrafts and economic reform. While he had many servile imitators, his true followers have not been hampered by an effort to repeat his performances. Rather, have they been inspired by his example to the same intrepid experimentation which carried William Morris on from strength to strength.

Morris came of an affluent and energetic family. From the age of four he was an incredibly wide, though, from the start, a selective reader. Mediaeval art, music, and architecture delighted him, but he was as eager for the creation of new works, true to the new age, as he was loyal to older arts which rang true to the spirit of their time. "I love art and I love history," he wrote, "but it is living

art and living history that I love." He was intrinsically self-trained. At Oxford he first found his characteristic literary style, though his earliest published writings give but a slight foretaste of his later excellence. After receiving his degree he worked systematically at architecture, then for a few years he faithfully practiced painting under Dante Gabriel Rossetti. It was then that he came into intimate acquaintance with the Pre-Raphaelite Brotherhood. Throughout the last six years of his life Morris was primarily occupied as a printer. Fifty-six epoch-making volumes issued from his Kelmscott Press at the rate of nine a year.

Thanks to the generosity of Morris-collectors from the Atlantic to the Pacific coast, Mills College has brought together in the Art Gallery specimens of Morris crafts culminating in a full series of Kelmscott Press items. Especially important volumes appear in more than one example showing a variety of bindings, a few are printed on vellum. Of this series many belong to the permanent collection in the Albert M. Bender Room of the Mills College Library.

GIRLS IN UNIFORM

Girls in Uniform, to be presented by the Drama Association, March 9 and 10, will be the premiere stage production of this play on the Pacific coast. Adapted by Christa Winsloe, from Barbara Burnham's English translation of a German novel, it was produced with great success in London, in New York, and later by the women students of Northwestern University. The theme centers in a militant Prussian school for girls in post-war days, and suggests the rigid discipline and severity of the Prussian aristocracy immediately following the World War.

DR. ALFRED SALMONY

Dr. Alfred Salmony, accounted one of the world's leading authorities on Oriental art, has accepted the invitation of Mills College to become Visiting Lecturer in Oriental Art for 1934-1935. He will come from Russia, via Paris, and will arrive on the campus the first week in March.

For many years Dr. Salmony has been associated with the East Asiatic Museum of Cologne. In 1913 he organized the first European museum to specialize in the art of China, Korea, and Japan. He is the recognized authority on Siamese sculpture and is equally conversant with Chinese and Indian art. Recently he has made notable discoveries in Siberian sculpture and its connection with other East Asiatic traditions. Many of his contributions to periodicals are in the Mills College library. Dr. Salmony has visited the United States several times and has given lectures in Boston, Chicago, Washington, D. C., Cleveland, and at the Metropolitan Museum in New York City. At Mills College the distinguished lecturer, who will be in residence on the campus, will offer at least two courses in the history of Chinese art, one of which may be opened to a limited number of men and women auditors who are not immediately associated with the college. Arrangements for attending Dr. Salmony's courses may be made with the Office of Conference and Record.

Prog-235

PARLOW-PENHA PIANO QUARTET

FIFTH CONCERT, FIRST SERIES

RALPH LINSLEY, *Piano* KATHLEEN PARLOW, *Violin*
ABRAHAM WEISS, *Viola* MICHEL PENHA, *Violoncello*

Hall for Chamber Music—Mills College

Wednesday evening, February 21,—8:15 o'clock

I

Quartet in B Flat, Opus 41 *Saint-Saëns*
Allegretto
Andante maestoso ma con moto
Scherzo
Allegro

II

Divertimento in E Flat for String Trio *Mozart*
Köchel No. 563
Allegro
Adagio
Menuetto—Allegretto
Allegro

III

Quartet in A Minor *Joaquin Turina*
Lento—Andante mosso
Vivo
Finale



COMING EVENTS

Friday and Saturday, March 9 and 10
8:15 p. m.—Second College Play—*Girls in Uniform*, Lisser Hall
Sunday, March 4—Saturday, March 24
William Morris Centenary Exhibition—*The Art Gallery*
Opening Address, March 4, by Mr. Oscar Sutro